

2024-2025 Season

Paris, 16 September 2024

Pinault Collection is presenting new exhibition programming for its 2024-2025 season at its museums and at large. Drawing on the notion of portraiture and bodily expression, an important theme that runs throughout the works in the Collection, the Venice museums have invited two major contemporary figures for whom sculpture is indissociable from image and drawing in the creation of their worlds. In Paris and Rennes in France, the representation of the human figure is more politically and socially connoted, while still resonating with an art historical tradition.

“This new season reveals the collection that François Pinault has been putting together for more than fifty years to be an essential, existential conversation between himself as collector and the artists whose trajectories he has followed attentively. It’s about a face-to-face, a body-to-body, about intimacy and otherness, violence and transcendence, individuality and universality, emotion and exploring the human condition, the freedom to exist, about freeing oneself and creating. Art is the polyphonic and seismographic language that brings us as close as possible to what it means to be human. The portrait, the representation of the body up to the point of its disappearance, and the cycles of life constitute the themes that nourish the Pinault Collection, whose DNA radiates outwards from Paris, Venice, and Rennes, like vessels of the same organism, where each work becomes an emotion, an embodiment, a mirror in which we can become aware of, and explore the meaning of our existence”.

Emma Lavigne, General Director in charge of the Collection, General Curator

IN PARIS

At the Bourse de Commerce

- The exhibition “Arte Povera”, from 9 October 2024 to 20 January 2025
- The award ceremony for the Prix Pierre Daix, on 25 November 2024
- A focus on the work of Arthur Jafa, beginning on 8 February 2025
- The exhibition “Corps et âmes”, beginning on 5 March 2025
- Carte blanche to Céleste Boursier-Mougenot, beginning in June 2025

At the Chapelle Laennec

- The exhibition “Éloge de l’espace”, part of the Journées européennes du patrimoine on 21-22 September 2024

IN VENICE

At the Punta della Dogana

- An exhibition by Thomas Schütte, from 6 April until 23 November 2025

At the Palazzo Grassi

- An exhibition by Tatiana Trouvé, from 6 April 2025 until 4 January 2026

AT LARGE

At the Pinault Collection artist's residency in Lens

– Tirdad Hashemi & Soufia Erfanian, beginning in October 2024

In Rennes – at the Couvent des Jacobins

– The exhibition “Les yeux dans les yeux”, beginning in June 2025

Throughout the year, the exhibitions organised by Pinault Collection are accompanied by the programming of live shows, performances, lectures, screenings, and concerts.

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In Paris

2024

THE EXHIBITION "ÉLOGE DE L'ESPACE"

21 & 22 SEPTEMBER 2024

At the chapel Laennec

(40, rue de Sèvres, 75007 Paris)

Curated by: Alexandra Bordes

On the occasion of the **41st Journées européennes du patrimoine** on 21 and 22 September 2024, Pinault Collection presents the group exhibition "Éloge de l'espace" at the chapel of the former Laennec Hospital in Paris, featuring works by **Nairy Baghramian, Trisha Donnelly, Anne Imhof, and Danh Vo**, as well as by two Arte Povera artists, **Pier Paolo Calzolari** and **Mario Merz**, thus echoing the exhibition at the Bourse de Commerce.

Across artistic practices, geographies, and generations, this exhibition highlights works that, in their embrace of abstraction, relate to and constantly remind us of human representations: the Trinity for Calzolari, the soul for Merz, Baghramian's hypertrophied prostheses, Donnelly's monolithic, funerary sculpture, the trace of the performative gesture in Imhof's work, and Vo's fragments of a figure that embodies freedom. All the works featured in this exhibition express a deep fascination with the idea of "passages" from abstraction to forms of figuration, thereby inviting the viewer's body to interact sensorially with the works and the space, to confront him/herself, and to experience a bodily otherness.

"Éloge de l'espace" also echoes the exhibition devoted to Arte Povera at the Bourse de Commerce — Pinault Collection, as it includes two historic works by Pier Paolo Calzolari and Mario Merz, artists who constantly exalted this notion of passage "between the physical and the mental space, the instant and duration", between limits and the limitless, and between the interior and the exterior.

On Saturday 21 September, at 7:30 p.m. and 9 p.m., Karine Marcelle Arneodo, who shares Pier Paolo Calzolari's awareness of the need for poetry to infuse the world, proposes two readings of her collections of poems, published by Éditions La Barque (Paris-Rennes).

THE EXHIBITION "ARTE POVERA"

9 OCTOBER 2024 – 20 JANUARY 2025

At the Bourse de Commerce — Pinault Collection

(2, rue de Viarmes — 75001 Paris)

Curated by: Carolyn Christov-Bakargiev

The exhibition "Arte Povera" at the Bourse de Commerce — Pinault Collection traces the birth in Italy and the worldwide development and legacy of this eponymous artistic movement. The curator, **Carolyn Christov-Bakargiev**, has assembled more than 250 works for the museum by the thirteen protagonists of Arte Povera—**Giovanni Anselmo, Alighiero Boetti, Pier Paolo Calzolari, Luciano Fabro, Jannis Kounellis, Mario Merz, Marisa Merz, Giulio Paolini, Pino Pascali, Giuseppe Penone, Michelangelo Pistoletto, Emilio Prini, and Gilberto Zorio**—as well as new commissions given to the artists of this historic group and to international artists of the following generations whose work resonates strongly with the thought and practice of Arte Povera.

An internationally recognised specialist of this Italian movement, Carolyn Christov-Bakargiev has made use of the Pinault Collection's significant holdings of Arte Povera, which have been placed in resonance with works from the Castello di Rivoli Museo d'Arte Contemporanea in Turin, the Fondazione per l'Arte Moderna e Contemporanea CRT in Turin, the

Kunstmuseum Liechtenstein—Vaduz, the Museo e Real Bosco di Capodimonte in Naples, the Galleria d'Arte Moderna (GAM) in Turin, the Centre Pompidou in Paris, and the Tate in London. The curator has initiated an innovative dialogue with old and new works, thereby situating Arte Povera within a larger temporal landscape.

PRIX PIERRE DAIX 2024

25 NOVEMBER 2024 AT 6:00 P.M.

At the Auditorium of the Bourse de Commerce — Pinault Collection
(2, rue de Viarmes – 75001 Paris)

The Prix Pierre Daix was created by François Pinault in 2015 in honour of his friend, the writer and historian of French art Pierre Daix, who died in 2014. Every year since then, this prize has been awarded to a work on the history of modern and contemporary art. The jury met in late April of this year to select the finalists for the next Prix Pierre Daix, which will be awarded on 25 November 2024 by François Pinault in the Auditorium of the Bourse de Commerce.

The seven works selected this year are:

- *Art public et controverses. XIX^e-XXI^e siècle* by **Julie Bawin**
(CNRS, March 2024, 376 pages, 26 euros)
- *Des Juifs trahis par leur France: 1939-1944* by **Annette Becker**
(Gallimard, February 2024, 304 pages, 22 euros)
- *Donner à voir. Images de Birkenau, du Sonderkommando à Gerhard Richter* by **Éric de Chasse** (Gallimard, May 2024, 104 pages, 20 euros)
- *Jay DeFeo: Études xérogaphiques* by **Judith Delfiner**
(La Part de l'Œil, January 2023, 424 pages, 36 euros)
- *La Part affective* by **Sophie Orlando** (Paraguay Press, April 2024, 344 pages, 15 euros)
- *Les Voyages de l'art* by **Jacques Rancière** (Seuil, September 2023, 176 pages, 22 euros)
- *Beautés de l'éphémère. Apologie des bulles de savon* by **Pierre Zaoui**
(Seuil, March 2024, 176 pages, 19 euros)

2025

FOCUS ON ARTHUR JAJA

BEGINNING ON 8 FEBRUARY 2025

At the Bourse de Commerce — Pinault Collection
(2, rue de Viarmes — 75001 Paris)

Curated by: Matthieu Humery / Related programming: Cyrus Goberville

Pinault Collection is exhibiting three major works by **Arthur Jafa** (b. 1960, Tupelo, Mississippi, United States) at the Bourse de Commerce ahead of the exhibition **"Corps et âmes"**, of which they represent an early highlight.

Arthur Jafa is a major contemporary video artist and a leading figure of Blackness. His work deals with the quest for an African American aesthetic, racism, social and economic discrimination, and the history of black peoples. Jafa has served as a precursor and mentor to many artists across many disciplines, as a visual artist, filmmaker, and musician, among other forms. Militant and trans-generational, Arthur Jafa's art transcends the boundaries of museum and cinematic art to engage with a multicultural, international audience.

An animation created with the use of artificial intelligence, *AGHDRA* (2021) is Arthur Jafa's first video that does without images of reality.

A world without humans, this 85-minute digital work consisting of 12 sequences situates us within the ebb and flow of dark, unchanging, and distressing waves. There is no major or trigger event, no seism to bring us back to our own humanity, not even for a single instant. There's nothing but

an endless, excruciating tossing and turning, which is always a sublime, dense, existential blackness.

A compilation downloaded from the Internet of religious sermons and gospel songs pronounced and sung by African Americans, *akingdoncomethas* (2018) immerses us in a culture of faith that proclaims a message of healing and perseverance. These scenic and above all aural mini-narratives invite viewers to experience the emotional catharsis conveyed through Black, Christian traditions.

For seven minutes, in *Love is the Message, The Message is Death* (2016), images flow into one another of civil rights demonstrations, Malcolm X, Beyoncé, and Walter Scott, a 50-year-old African American man killed by a white policeman in 2015. This video montage constitutes a veritable immersion in the life and history of the African American community. Made immediately following the 2016 US presidential election and in the context of police violence against Blacks and a climate of omnipresent racism, this work depicts the suffering as well as the strength and beauty of Black America.

THE EXHIBITION “CORPS ET ÂMES”

BEGINNING ON 5 MARCH 2025

At the Bourse de Commerce — Pinault Collection

(2, rue de Viarmes — 75001 Paris)

“Corps et âmes” curated by: Emma Lavigne /

“Ali Cherri” curated by: Jean-Marie Gallais

From **Auguste Rodin** to **Duane Hanson**, **Georg Baselitz** to **Michael Armitage**, **Ana Mendieta** to **Miriam Cahn**, **Philip Guston** to **Marlene Dumas**, **David Hammons** to **Kerry James Marshall**, **Kudzanai-Violet Hwami** to **Mira Schor**, and from **Arthur Jafa** to **Deana Lawson**—she takes place in Galerie 3 of the museum for her first exhibition in France—, the exhibition “Corps et âmes” explores the significance of the body in contemporary thought as expressed in the works of some twenty artists in the Pinault Collection. In the matrix-like curves of the Bourse de Commerce, these bodies form a choreography, a multiple rondo.

Like *Ceremony of Us*, the piece composed by American choreographer **Anna Halprin** in 1969, after the race riots in the United States, in which, for the first time ever, black and white bodies danced together, this journey through the Pinault Collection invites viewers to rediscover, in the words of Jacques Rancière, the “possession of all their vital energies”. Freed from all mimetic constraints, the body—whether photographed, sculpted, drawn, filmed, or painted—does not cease to reinvent itself. This grants art an essential organicity that allows it, like an umbilical cord, to take the pulse of the human soul. Art seizes the energies and vital flows of our thoughts and inner lives to create a sensorial, humanist experience of otherness. Forms metamorphose, freeing themselves from figuration to seize, hold onto, and allow our soul and consciousness to emerge, as in David Hammons’ *Body Prints*. It is no longer a matter of merely painting bodies, instead embodying the forces that run through them, to bring to light what is buried and invisible, and to open up the shadows. This includes the currents of history and colonial heritage that permeate the work of Arthur Jafa, whose films, in their oscillations between life and death, and between violence and transcendence, unfold as a visual melody inspired by gospel, jazz, and black music in general, or the work of **Lynette Yiadom-Boakye**, which hybridises reality and fiction, and the history of painting and the immediacy of the present day in the pictorial act.

The shadow of being uprooted and exiled inhabits the work of Ana Mendieta, whose own body explores the significance of our original myths in the contemporary world. As an itinerary, the exhibition is anchored in the struggles of the 1960s, in the civil rights, feminist, and peace movements, as seen through the works of Duane Hanson, Philip Guston, and **Richard Avedon**. It reveals the anger in our world today and the threats to individual integrity,

as in the immense floating bodies and wandering souls engaged in Georg Baselitz's macabre and sacred dance, or those brought together in Miriam Cahn's organic installation *Ritual*, in which bodies and souls in incandescent colours awaken our awareness of our shared humanity.

As part of the exhibition "Corps et âmes" and the focus on Arthur Jafa, Lebanese artist **Ali Cherri** (b. 1976, Beirut, Lebanon) has been invited to occupy the display cases in the Passage at the Bourse de Commerce. His practice combines sculpture and filmed images to explore the history of traumas and the dephasing between the ancient and the contemporary worlds, between beliefs and illusions. Basing himself on the notion that the number of display cases (24) corresponds to the frame rate of one second of film, Ali Cherri invites visitors to circumambulate the Rotunda, as if within a pre-cinematic device, to break an image down into 24 "phase-sculptures". This illusion of movement on which cinema is based connects this art form to the concept of resurrection, following the thought of the philosopher Jacques Derrida, who said that "Cinema is the art of *fantômachie*, of battling ghosts ... it is the art of allowing ghosts to return".

CARTE BLANCHE TO CÉLESTE BOURSIER-MOUGENOT

BEGINNING IN JUNE 2025

At the Auditorium of the Bourse de Commerce — Pinault Collection

(2, rue de Viarmes – 75001 Paris)

Curated by: Emma Lavigne

Next June, the Bourse de Commerce will celebrate the beginning of summer with an aquatic and musical installation by **Céleste Boursier-Mougenot** that will transfigure the Museum's Rotunda into a highly contemplative experience. On the surface of a vast, bluish circular basin, bronze meditation bowls set in motion by a gentle current move and tinkle, thus generating an enchanting melody. In this immersive installation, time expands, and the water reflects the sky. The piece invites visitors to daydream and opens the gates of our imaginations. This aquatic mirror becomes a stage, a sophisticated musical instrument that generates its own sounds without the participation of a performer.

Céleste Boursier-Mougenot (b. 1961, Nice, France) describes the strong impression that the concert of Tibetan bell concert that served as interlude in the narration of Pier Paolo Pasolini's *Thousand and One Nights* made on her as a child. There is an echo of this persistent memory in the melody of the bowls as they bump into one another on the water's surface. Like Tibetan song bowls, bell carillons, and all the bell arts of the Far East, this instrumental system invented by the artist can produce infinite variations using very simple elements, such as these instruments, which are used in both cooking and ritual. *Clinamen*, the title of this work, which has been installed on several occasions, literally means "swerve". It refers to Epicurean physics and the indeterminate, random deviation of atoms in the void that entails their meeting and forming of the matter that makes up the universe. Céleste Boursier-Mougenot has invented a meditative space within the Bourse de Commerce that heightens our awareness of our presence in the world and transforms us into these atoms in this infinite choreography and symphony.

And, as always,

LES LUNDIS DU 1

THE FIRST MONDAY OF EACH MONTH

At the Bourse de Commerce — Pinault Collection

(2, rue de Viarmes — 75001 Paris)

Pinault Collection and the weekly journal *Le 1* continue their monthly get-together, "**Les Lundis du 1**", in the Auditorium of the Bourse de Commerce. The first Monday of each month, a prominent figure comes to speak for an hour about a word, an idea, or an event as a way to explain our world in greater depth.

In this second season, the guest speakers will discuss their vision of our era in terms of their personal histories and beliefs. A series of intellectuals, artists, and major figures of the present day will speak in these privileged, intimate encounters that will be as enriching as they are inspiring.

With this lecture cycle, *Éric Fottorino*, co-founder of *Le 1 hebdo*, extends the spirit of this journal that was first published in April 2014.

In Venice

2025

“THOMAS SCHÜTTE” EXHIBITION

FROM 6 APRIL TO 23 NOVEMBER 2025

At the Punta della Dogana

(Dorsoduro, 2 – 30123 Venice, Italy)

Curated by: Camille Morineau and Jean-Marie Gallais

Pinault Collection presents the first major exhibition of **Thomas Schütte** (b. 1954, Oldenburg, Germany) in Italy, at the Punta della Dogana, curated by Camille Morineau, independent curator, and Jean Marie Gallais, curator at the Pinault Collection.

Unclassifiable and multi-faceted, Thomas Schütte’s takes an unsettling and ironic look at the human condition, blending techniques and genres. His sculptures, architectural models, photographs, drawings, and engravings have since the late 1970s formed a constantly evolving oeuvre that, in the artist’s own words, aims to “introduce a distorted question mark into the world”.

The exhibition explores the flow of motifs in the artist’s major works, from the 1970s to the present day. Centred around the exceptional group of works belonging to the Pinault Collection (almost fifty sculptures) and accompanied by loans from the artist, as well as around a hundred works on paper, many of which have never been displayed before, the exhibition retraces, in a non-chronological way, the emergence of the forms and their variations, and compares them with the German artist’s practice of drawing, watercolour and printmaking.

Caricatured, sometimes mishandled, always poignant, Schütte’s figures—the central subject of the works in the Pinault Collection—come to life in clay, wax, ceramics, glass, steel or bronze, as full-length portraits or as heads of character, while remaining anchored in his drawing. Reconciling violence and ingenuity, intimacy and theatricality, seriousness and humour, the artist’s singular universe has earned him a major role in contemporary art.

“TATIANA TROUVÉ” EXHIBITION

FROM 6 APRIL 2025 TO 4 JANUARY 2026

At the Palazzo Grassi (Campo San Samuele, 3231 – 30124 Venice, Italy)

Curated by: James Lingwood and Caroline Bourgeois

Pinault Collection dedicates a major exhibition project to French-Italian artist **Tatiana Trouvé** (b. 1968, Cosenza, Italy), at the Palazzo Grassi, curated by Caroline Bourgeois, senior curator of Pinault Collection, and James Lingwood, independent curator and former co-director of Artangel.

Conceived in close collaboration with the artist, this solo exhibition—Tatiana Trouvé’s largest exhibition to date and her first major exhibition in Italy—marks an ambitious and complex response to the carte blanche invitation that the Pinault Collection offers to exceptional living artists. The spaces at the Palazzo Grassi are the starting point for the creation of new sculptures, large-scale drawings, and site-specific installations that are presented in dialogue with bodies of work from the past decade, together offering a number of pathways through Tatiana Trouvé’s worlds. The exhibition also includes important works from the Pinault Collection, international museums, and private collections, as well as the artist’s own archive.

The constellation of Tatiana Trouvé’s work over the three floors of the Palazzo Grassi moves the viewer between inner and outer worlds in which dreams, memories and visions converge. Images and objects appear and reappear in different spaces and scenarios, flowing from two to three dimensions and vice versa. Moving back and forth between a pre-human past, a troubled present and a speculative future, Tatiana Trouvé invites the visitors to enter a fascinating spatial, mental and temporal labyrinth.

THE EXHIBITION “PIERRE HUYGHE. LIMINAL”

UNTIL 24 NOVEMBER 2024

At the Punta della Dogana
(Dorsoduro, 2 – 30123 Venice, Italy)

Curated by: Anne Stenne

“Liminal”, an exhibition conceived by **Pierre Huyghe** in close collaboration with curator Anne Stenne, presents important new creations together with works from the last ten years, mainly from the Pinault Collection.

Pierre Huyghe has long explored the relationship between the human and the non-human, and he conceives his works as speculative fictions that reveal other kinds of worlds. For Huyghe, fictions are “a means of accessing the possible or even the impossible, what might or might not be”. Pierre Huyghe has transformed the Punta della Dogana into a dynamic, constantly evolving sensory environment. The exhibition is itself a transitional state populated with human and non-human creatures. It becomes a site where subjectivities form that constantly learn, change, and hybridise. Their memories constantly amplify through information obtained from perceptible and non-perceptible events that run through the exhibition. For Pierre Huyghe, the exhibition constitutes an unpredictable ritual where new possibilities arise and coexist, free of all hierarchies and determinations. In “Liminal”, the artist challenges our perception of reality, as if we had become strangers to ourselves, by adopting a perspective that differs from that of the human/inhuman.

This exhibition is supported by Bottega Veneta. Outfits for the work *Idiom* are designed by Bottega Veneta Creative Director, Matthieu Blazy, in collaboration with the artist.

The exhibition has been produced in partnership with the Leeum Museum in Seoul, which will present it in February 2025.

THE EXHIBITION “JULIE MEHRETU. ENSEMBLE”

With Nairy Baghramian, Huma Bhabha, Robin Coste Lewis, Tacita Dean, David Hammons, Paul Pfeiffer, and Jessica Rankin

UNTIL 6 JANUARY 2025

At the Palazzo Grassi
(Campo San Samuele, 3231–30124 Venice, Italy)

Curated by: Caroline Bourgeois and Julie Mehretu

Presented at the Palazzo Grassi, “Ensemble” is the largest exhibition of works by **Julie Mehretu** in Europe to date. The exhibition, curated by Caroline Bourgeois and Julie Mehretu, brings together a selection of more than fifty paintings and works on paper produced by the artist over a period of 25 years, including some of her most recent pieces created between 2021 and 2024. Presented on two floors of the Palazzo Grassi, the exhibition includes 17 works from the Pinault Collection, as well as loans from the international museums and private collections.

The exhibition is punctuated by works by several of her closest artist friends, with whom she has shared strong affinities over the years, and with whom she has cultivated a relationship of dialogue and collaboration. Organised according to a principle of visual echoes, the exhibition is intended as a free, non-chronological journey through Julie Mehretu’s work. It allows us to discover her artistic practice, to understand its beginnings and how it continues to renew itself. Like the coverings, overlaps, and layerings that form her paintings, the exhibition takes shape through correspondences between the works that have emerged over the years. Profoundly rooted in abstraction, her practice draws on art history, geography, history, social struggles, revolutionary movements, and the subjectivity of the individuals who have left their mark on these major fields of knowledge and creativity.

This palimpsest, which multiplies the surfaces of images, is echoed by the collective dimension, the idea of working together, which is highlighted by the presence in the exhibition of works by her friends **Nairy Baghramian, Huma Bhabha, Tacita Dean, David Hammons, Robin Coste Lewis, Paul Pfeiffer** and **Jessica Rankin**, which create a fertile dialogue with her own works. Aside from the formal differences, shared concerns and ideas emerge that transcend the idea that the artist can be self-sufficient and which instead show her connection to other artists, and to their thoughts and sensibilities. Their works inspire her and resonate with her own work and way of looking at the world. This is all the more true because all of these artists, like Julie Mehretu herself, have based their careers on the displacements they have suffered or chosen by fleeing or leaving their native countries, such as Ethiopia, Iran, and Pakistan.

A significant body of works by Julie Mehretu from the Pinault Collection will be presented at the K21—Kunstsammlung Nordrhein-Westfalen (Düsseldorf, Germany) in 2025.

At large

2024-2025

ARTISTS IN RESIDENCE: TIRDAD HASHEMI & SOUFIA ERFANIAN BEGINNING IN OCTOBER 2024

At the Pinault Collection artist's residency in Lens

After having hosted the artist Céleste Rogosin, the Pinault Collection has invited the Iranian duo **Tirdad Hashemi & Soufia Erfanian** to take up residency in Lens and to create a new work, starting in October 2024. "During this year of residency, Soufia and I plan to focus on our relationships with the outside world. Being away from others in this city emphasises the importance of maintaining connections through letters, calls, and focusing on long-distance relationships", the two artists have said.

Born in 1991 in Tehran, Iran, **Tirdad Hashemi** lives and works between Paris and Berlin. Whether on paper or canvas, often in small formats and depending on the means at hand, Tirdad Hashemi creates tenuous spaces where unspeakable desires are born, overflow, and mingle. A community of individuals without borders and coming from multiple cultures arises. The scenes depicted become the territory of those that live in the margins and who struggle. Their protagonists "share lasting insomnias, weighty anxieties and common fights, claiming their right to exist, at least on paper", Tirdad Hashemi explains. The artist uses drawing to cultivate a practice that depicts a kind of "theatre for the struggle against intolerance", by tackling the dominant societal, familial, and religious claims to truth. According to their own terms, the artist is not "an activist that dwells in the streets, but an activist who has chosen a lifestyle". In the awareness of the conditions in his native country, Tirdad Hashemi sees art as the only place where they can express themselves fully.

Soufia Erfanian is an emerging artist living in Berlin. Born in 1990 in Mashhad, Iran, she made the decision to immigrate to Germany ten years ago. Since then, she has been constantly on the move, living in different cities and numerous apartments. This perpetual change has shaped her understanding of the concept of "home," leading her to explore its significance through her art. Soufia Erfanian's artistic journey has been influenced by her studies in architecture at Azad University in Mashhad and mechanical engineering at the Frankfurt University of Applied Sciences. However, it was in art that she found her true calling, using it as a means of survival and expression beyond the confines of time, place, and societal expectations. At the core of Erfanian's art lies a deep yearning for human connection. Her paintings are a reflection of the stories, emotions, and struggles of people, in which she distills these experiences, stripping away unnecessary details to reveal the essence of human emotions. In the dynamic and ever-changing world she navigates, Erfanian's art continues to resonate, inviting viewers to reflect on their own experiences of home, belonging, and shared humanity.

Located in a former rectory, the Pinault Collection's artist's residency was inaugurated in December 2015. As a place to live and work, it provides time and space for artistic practice at a site that is well-suited for creating things. Residents are chosen by a selection committee that includes representatives from Pinault Collection, the Grand Large FRAC, Le Fresnoy School for Contemporary Art, the Louvre Lens, and the Lille Art Museum, or LaM.

THE EXHIBITION “LES YEUX DANS LES YEUX”

BEGINNING IN JUNE 2025

At the Couvent des Jacobins

(20, place Sainte-Anne — 35000 Rennes)

Curated by: Jean-Marie Gallais

Following “Debout!” (2018), “Au-delà de la couleur” (2021), and “Forever Sixties” (2023) at the Couvent des Jacobins, the Pinault Collection, the City of Rennes, and the Rennes Métropole Agency have renewed their collaboration on the occasion of a thematic exhibition titled “**Les yeux dans les yeux**”.

The evidence speaks for itself: more than half the works from the Pinault Collection, across all media, deal with the human figure. By means of this primordial subject, the artists confront us with our fellow human beings whose appearance—and much more—has been immortalised in painting, drawing, photography, and film through the gaze of another.

Nearly 80 works from the Pinault Collection, reflections of the art of our time, have been chosen for this exhibition that confronts viewers with, for the most part, faces. Known or unknown, they all tell us something about the history and current state of a genre that continues to renew itself. Each face in its own way contributes to a collective, sensitive answer to the question, what can art do?

Through these looks and attitudes, humanity’s most direct expression to itself, we can read tensions, trajectories, emotions, rebellions, feelings, conditionings, love, even violence. Each of these portraits is a landscape to be explored, their eyes in ours.

The exhibition “Les yeux dans les yeux” traverses the history of art, speaks to us of the relationship between the images we have of ourselves and others in the era of social media, summons the notion of disappearance and the occasional inability to capture a face, an expression, a spirit, an attitude, a soul. Masked looks mix with frank ones. Intimacy thus brushes up against eternity.

To coincide with “Les yeux dans les yeux”, Pinault Collection lends an exceptional group of works by **Claire Tabouret** to the Musée des beaux-arts de Rennes, which will simultaneously dedicate an exhibition to the artist as part of Exporama.

Ongoing**THE EXHIBITION “PORTRAIT OF A COLLECTION.****PORTRAIT OF A COLLECTION”**

FROM 4 SEPTEMBER TO 23 NOVEMBER 2024

At the SONGEUN Art and Cultural Foundation

(441 Dosan-Daero, Gangnam-Gu, Seoul, 06016 South Korea)

Curated by: Caroline Bourgeois

This novel exhibition of some sixty works constitutes the first major presentation of the Pinault Collection to a South Korean audience. Inspired by the inaugural exhibition “Ouverture” at the Bourse de Commerce in Paris in 2021, “Portrait of a Collection”, curated by Caroline Bourgeois, captures the essence of the Pinault Collection. The exhibition comprises different media, specifically video installations, sculptures, drawings, and paintings, that offer a complete portrait of the various forms of artistic expression within the Collection.

SONGEUN presents works by both established and emerging artists that illustrate the Pinault Collection’s unwavering commitment to artistic innovation and collaboration. Masterpieces by **Marlene Dumas, Luc Tuymans, Peter Doig, Florian Krewer, Ser Serpas, Rudolf Stingel, and Lynette Yiadom-Boakye**—all of whom were also featured in “Ouverture”—highlight the deep relationships cultivated by the collector François Pinault with these artists over time.

The exhibition begins with works by **Danh Vo**, a Danish artist of Vietnamese origin whom the Pinault Collection has shown on several occasions in its museums in Venice and Paris. Located on the first floor of the exhibition space, the selection of works presented here offers insight into the artist's work, which is strongly influenced by a fundamental and original form of displacement linked to his origins. The exhibition continues with the African-American artist David Hammons, presenting five emblematic works spanning his career from the late 1960s to the present day. Facing to Vo's works are those of **Anri Sala**, an artist of Albanian origin who was exhibited at the Bourse de Commerce in 2022, who recomposed the video *1395 Days Without Red* (1991) for the SONGEUN Auditorium, a poignant work created during the Kosovo War.

The exhibition also features several dialogues: **Miriam Cahn** and **Peter Doig**, **Marlene Dumas** and **Luc Tuymans**, **Lucas Arruda** and **Anicka Yi**, and **Julie Mehretu** and **Rudolf Stingel**. On the lower level at SONGEUN, the disturbing installation *Opera (QM. 15)* (2016) by **Dominique Gonzalez-Foerster**, in which the artist impersonates the legendary Maria Callas, plunges visitors into an experience of intense temporal disruption.

Practical information

Bourse de Commerce – Pinault Collection

2, rue de Viarmes
75001 Paris (France)

Tel +33 (0)1 55 04 60 60
www.boursedecommerce.fr

Open everyday, except Tuesday, from 11:00 a.m. to 7:00 p.m., and in the evening on Friday, until 9:00 p.m.

- Full price: €15
- Reduced price: €10 (for anyone 18-26, students, teachers, lecturers, and job seekers)
- Half price: Super Cercle members before 4:00 p.m.
- Free: The first Saturday of every month, from 5:00 to 9:00 p.m., and everyday for anyone younger than 18, holders of a Pinault Collection Membership card, Super Cercle members after 4:00 p.m., recipients of government-guaranteed minimums, disabled individuals or veterans with the person accompanying them, journalists, members of the AICA, docents accredited by the Bourse de Commerce, artists who are members of the Maison des Artistes or the Atelier des Artistes en Exil, asylum seekers and refugees, visual arts educators, teachers preparing a school visit, holders of an ICOM or ICOMOS card, and members of the CEA, the French exhibition curators' association.

Palazzo Grassi

San Samuele 3231
30124 Venice, Italy

Punta della Dogana

Dorsoduro 2
30123 Venice, Italy

Teatrino di Palazzo Grassi

San Marco 3260
30124 Venice, Italy

Tel: +39 041 523 1680
www.pinaultcollection.com/palazzograssi/fr

Open every day (except Tuesdays) from 10:00 a.m. to 7:00 p.m.

- Full price: €18
- Reduced price: €15
- 20-26 year-olds ticket: €7
- Free: youth up to the age of 19, holders of a Pinault Collection Membership card, journalists, significantly disabled people, authorised guides (upon presentation of the permit issued by the Province of Venice), school group chaperons, Carta Giovani Nazionale holders, unemployed (with certificate), ICOM cardholders, Members of AWI - Art Workers Italia. Admission free every Wednesday for residents of the City of Venice upon presentation of an identity card and for students of the Venetian universities (Ca' Foscari, Università IUAV di Venezia, Accademia delle Belle Arti di Venezia, Venice International University, and the Conservatorio Benedetto Marcello).

Membership: one card, three museums

- 1-year Solo Membership: €35
- 2-year Duo Membership: €60

Unlimited, priority access for one year to the Bourse de Commerce in Paris, Palazzo Grassi and Punta della Dogana in Venice, and to the Pinault Collection's exhibitions at-large.

The Membership Card grants access to a number of benefits indicated on the website: www.pinaultcollection.com/fr/membership

Super Cercle, the free card for 18–26 year-olds

Unlimited, priority access for one year to the Bourse de Commerce in Paris, Palazzo Grassi and Punta della Dogana in Venice, and to the Pinault Collection's exhibitions at-large.

The Super Cercle Card grants access to a number of benefits indicated on the website:

www.pinaultcollection.com/fr/boursedecommerce/publics/super-cercle

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